THE RAGTIMER

JANUARY 1970

FEBRUARY 1970

PUBLISHED BY

THE RAGTIME SOCIETY

DEDICATED TO THE PRESERVATION OF CLASSICAL RAGTIME

LIMITED QUANTITY

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A NEW RELEASE ON THE COLUMBIA (HARMONY) LABEL

JOHN ARPIN

RAGTIME PIANO

SIDE ONE

THAT CAPTIVATING RAG..... CHARLES WELLINGER
MEDLEY: THE GIRL FRIEND,
BLUE ROOM
MOUNTAIN GREENERY .....RODGERS, HART
TORONTO BLUES .....JOHN ARPIN
MEDLEY: SECOND HAND ROSE .....HANLEY, CLARKE
ROLLER SKATE RAG.....MERRILL, STYNE
HANDFUL OF KEYS.....FATS WALLER
MEDLEY: PINEAPPLE
CABARET.....KANDER, EBB

SIDE TWO

ORIGINAL RAGS.....SCOTT JOPLIN
POOR BUTTERFLY.....GOLDEN, HUBBELL
BIG FAT HAM.....JELLY ROLL MORTON
DEAR WORLD.....JERRY HERMAN
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THE RAGTIME SOCIETY is a non-profit organization for people interested in Ragtime. Services include the publication of this magazine concerned with all phases of classic Ragtime, the printing of sheet music, and maintenance of hard-to-find Ragtime books and folios. We also record on our own label and on associated label, bringing you performances of both old and new Ragtime.

THE RAGTIME SOCIETY
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RAGTIME...

UNDER YOUR HAT

EDITORIAL

A Very Happy New Year to all members of the Ragtime Society. This being our first issue of 1970 and coming to the close of the first month of the new year, we are very pleased to state that we are overwhelmed by your early support. We are in the best position ever for this early in the year. Renewals are coming in fast and furious and it is heartening to report that we have acquired a number of brand new members. For those who have failed to renew, please do so at your earliest convenience to ensure receiving THE RAGTIMER. We need your support.

The great support encountered thus far has also spread to the Reprint Club and Chapter VI looks like it could be the best ever judging by the rate the renewals and new subscriptions are arriving. It should be mentioned that this year there will be four mailouts of at least six rags as compared to five mailouts in previous chapters. This does not mean that there will be a cutdown in the number of rags issued but we feel that the postage saved can go to obtaining some of the high quality rags for reprint that we've wanted to issue for some time. First mailout is slated for March.

Our plea re material for publication in this organ has been well received. The executive thanks the members who have kindly submitted articles etc. Don't feel slighted if we don't use your particular material right away. We'll eventually get around to doing everything we feel will be of interest to ragtimers.

See you next issue!

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by TEX WYNDHAM

Pearl PLP-7 'The New Orleans Ragtime Orchestra'

Selections: The Chrysanthemum, Original Rags, Contentment, Reindeer Rag, Sunburst Rag, The Cascades, Grace And Beauty, Creole Belles, Ethiopia, Pastime Rag.

Available in monaural only @ $5.00 postpaid from Pearl Records, 821 Maple Avenue, Salisbury, North Carolina 28144.

The so-called 'red back book' of rags, a series of ragtime orchestrations published during the classic period, has become something of a legend to ragtimers. This legend has been enhanced by the difficulty of recording band ragtime successfully. Most attempts have either turned into jazz performances or have been taken too seriously, losing their zest. Proper performances require a delicate blend of verve and restraint, so that ragtime's good humor may be brought out without losing its charm. Thus, it is not surprising that many ragtimers believe that arrangements written during the classic period would provide a proper road map for band ragtime performances.

On the other hand, it should be noted that these arrangements serve the same purpose as today's 'stock' arrangements. Intended for performance by the average dance musician, who in many cases is not a full-time professional, 'stock' arrangements have rarely proven to be a source of music of lasting value.

Consequently, one should perhaps not be too surprised if the red-back-book arrangements, even though published by so eminent a firm as John Stark's, turn out, like many legends, to be a bit disappointing in the flesh. In fact, I seem to recall that, not too many years ago, some ragtime devotees set up a session at which some of these arrangements were performed with the proper instrumentation by professional studio musicians and that the results were not what had been hoped for. (Despite claims that one needs a special feel for ragtime, I would suspect that studio musicians probably can get the most out of these arrangements -- assuming that, like many ragtime compositions, deviation from the printed scores is not expected from the performer.)

I know of two previous attempts to record red-back-book arrangements. Several of them were performed at the last recording session of the famed New Orleans trumpet player Bunk Johnson, who came up with reasonably successful results, although he used the standard seven-piece jazz band instrumentation, rather than the orchestration called for in the arrangements. However, these recordings, issued on now-deleted Columbia Lp CL 829, had about as much of a jazz orientation as ragtime. Similarly, on now-deleted Riverside RLP 379, the Love-Jiles Ragtime Orchestra, a group of veteran New Orleans musicians, turned in performances of three red-back-book arrangements; however, their techniques had been affected somewhat by advancing age,

and though the results have a certain appeal, it is doubtful that they represent a very faithful recreation of the red-back-book material.

This new Lp on Pearl is the most thorough attempt to date to record these arrangements authentically, and as such, it has been eagerly awaited by ragtimers who knew of its impending production. Instrumentation is not given, but the band sounds like a basic traditional jazz band, with the addition of a violin to the front line. The approach to the tunes is quite different than the one a jazz band would use, however, with the lead being taken mostly by the violin or the clarinet, with the trumpet used primarily for harmony or accent.

The music was evidently prepared with considerable dedication and devotion on the part of the participants, who spent over a year rehearsing and participating in four separate recording sessions to produce this album. The results, unfortunately, are rather disappointing, principally because the musicians generally do not seem to have the technique to do justice to written arrangements.

Pure tone, accurate pitch and clean attack have never been especially important in some schools of traditional jazz, particularly the style associated with the musicians who have played at Preservation Hall in recent years. Unity of purpose, solid ensemble sound and even, driving rhythm make such music successful and pleasing despite the presence of some obvious clinkers.

Ragtime is somewhat different. Being more intricate in some ways than traditional jazz, and generally intended by the composers to be played as written, sloppy ragtime is usually more distracting to the listener. This statement applies to band ragtime as well as piano ragtime, and causes a serious defect in this record. Practically every track contains several examples of glaring deficiencies in execution. Passages that are supposed to be in unison sound out of tune at times, and one can hear some occasions when the musicians just don't hit the notes they were trying for.

Moreover, although I readily agree that ragtime is often played too fast, it is difficult for me to believe that these arrangements were intended to be played as slowly as on this record. One could almost conclude that the songs are played so slowly because the musicians lacked the ability to play them faster.

Finally, the performances lack spirit. It seems as if the band is trying so hard to play the arrangements without making mistakes that it is unable to interpret or enjoy the selections.

The overall result, while it has some pleasant moments and a type of quaint period charm, is ultimately a boring record. In view of the obvious importance of this Lp to ragtimers, and the favorable reviews it has received elsewhere, I have listened to this record several times before writing my review in an attempt to be completely fair to it. Each time I started off liking it a little better than before but soon, after a short succession of slow, hesitant, lifeless introductions and uneven performances, I lost interest in it.

The record has historical value, though, and even though I doubt that I'll listen to it much, I can't say that I'm sorry I bought it. Nevertheless, the definitive recording of the old ragtime arrangements is still to be made.

SOUNDS FAMILIAR

ROGER HANKINS

SONG - DEX TREASURY

Prior to 1963 it was almost impossible to get sheet music of the ragtime classics. About the only legitimate source available was a fake book issued by Song Dex in 1960, which is still available at the larger music stores and Public Libraries. Though this type of presentation (lead lines and chord symbols only) is more suitable for vocal music, it can be used effectively for that early example of ragtime composition the Cakewalk. Fortunately, this fake book contains mostly Cakewalks and for that reason may be of interest to some.

I'm referring to the 'Song Dex Treasury of world famous instrumental music (Part 2.) This book, one of many fake books published by Song Dex, retails for about $6. 00 and contains 43 ragtime compositions and about 650 of such other types as Marches, Polkas, Operas, Waltzes, Spanish dances, etc., all in the space of 500 pages. The Ragtime section begins on page 330 and extends to page 365. A mildly interesting Dance section takes up the next few pages. Three Joplin numbers are included at the start of the ragtime section, but they are far from being the highlight of the book, as one can readily imagine. There is just no way of limiting Joplin's music to a single lead line, and still being able to capture all of his elusive qualities. The first number is Maple Leaf and the less said about it the better. Elite Syncopations is somewhat better. The flowing lines lend themselves more readily to this type of treatment, but it is still impossible to capture such subtle moments as the give and take of the third bar (1st theme). Finally there is Peacherine Rag, or rather a chopped up version of Peacherine Rag. The last two themes are omitted. Peacherine points up the major difficulty of using a lead line. It is impossible to indicate the precise harmony, and in this instance, Peacherine sounds hollow without its inverted version of the familiar tonic 3rd, dominant 7th harmony. Another selection included in this book which uses the more standard version of this same harmony is St. Louis Tickle (3rd theme.) As an exaggerated example, one can imagine what 'Pickles and Peppers' would sound like with a one note melody line, although this particular number is not included here.

Once Joplin is disposed of, the selections in the book get more interesting. For one thing, as mentioned earlier, they consist mostly of cakewalks. This choice may have been necessitated by the copyrights still in force as of 1960. At any rate, the typical sheet music of the turn of the century was terribly oversimplified, and one might as well read a fake sheet. Furthermore, everybody knows how a cakewalk should be played, and it is relatively easy to provide one's own arrangement.

These 40 remaining numbers in the ragtime section can almost be recommended if one is willing to pay an average price of 15¢ for each of them. I say 'almost' because many are not in complete form, and some are now available either in Max Morath's book or in a Society reprint. Possibly the best cakewalk of the lot is George Barnard's "Alabama Dream'. The original sheet music of this work is annoying because of its simple arrangement, and the faking process doesn't diminish the quality of this original in the slightest. If one is not too upset over the omission of one or two themes in many of these numbers, he or she is encouraged to purchase this book. The chord symbols are accurate and the whole volume is edited in a professional manner.

The real problem of the book exists in the sociological implications. Many cakewalks poked fun at the Negro, and certain excellent numbers suffer from unprintable titles. Song Dex avoided this difficulty by changing each and every title that hinted at offense. Thus Arthur Pryor's cakewalk classic 'A Coon Band Contest' becomes 'Happy Band Rag', 'Coontown Jubilee' becomes Ragtown Jubilee' and 'Prancing Pickaninnies' is changed to 'Prancing Puppies'. This sort of title switching, though necessary, is annoying to the ragtime purist. It destroys the frame of reference so necessary to historical accuracy. In fact, the editor of this collection, George Goodwin, who owned a vast supply of sheet music and was certainly familiar with the ragtime era, managed to confuse even himself with all this name changing. 'Frolic of the Coons' is changed to 'Frolic of the Frogs' on page 366, and the same number is listed again as 'Frolics of the South' on page 394.

The solution of one problem often creates another problem and Song Dex has to decide where to draw the line at what constitutes offense. In this connection George Goodwin would seem to be too sensitive. Smoky Mokes becomes Smoky Hokes; My Mosy Babe becomes My Honey Babe, the Darkie's Dream is changed to Willie's Dream, Whistling Rufus is renamed Whistling Willie, and Rastus on Parade is changed to Ragtime on Parade. Unless one is careful, one will start to look for a hidden meaning in Mobile Prance which is changed to Mobile Prince. This is listed correctly in the index so is obviously just a misprint.

In all of these name-changes Goodwin retains at least some allusion to the original title. In one case the best he can do is to come up with a rhyming effect. This is the change of 'Koon Kinks' to 'Jinx Rag'. This particular choice is not good because the John Stark Catalogue already contains a Jinx Rag, and identical titles only cause further confusion. In another case, I know that a change was made but, not knowing the original title, I don't know how big a change it was. The piece in question here is listed as Ragtime Cakewalk in the Song Dex edition. This same number is found in a 1910 album of rags published by Leo Feist in New York. Most, if not all of these rags, were published a decade earlier by Will Rossiter in Chicago, and I have a feeling that Feist may have changed some of the Rossiter titles. 'Hocus Pocus Rag' and 'Wiggy Waggy Rag' sound like put-ons. Hocus Pocus, a good study in syncopation, is the same piece as 'Ragtime Cakewalk'. This is the only case where Goodwin's title doesn't sound like the earlier title.

Some song titles were changed while they were still popular back at the turn of the century. Neil Moret's 'Cubanola' was changed to 'Dolores' after he sold his catalogue to Whitney Warner in Detroit in 1902. This firm already had a 'Cubanola'. Strictly speaking this number should not have been included in the Song Dex ragtime section because it is a Spanish Dance. There seems to be only one case where Goodwin fails to name the correct composer. Bruce Raymond is credited with composing 'Satisfied' (an emotional drag), but the original Victor Kremer edition lists Theron C. Bennett as composer. Possibly Raymond contributed lyrics for a vocal edition but I'm completely in the dark on that one.

While on the subject of changing titles I can think of one automatic change, though this rag is not in the Song Dex list. H. A. Fischler, the Vandersloot writer, had a piece called N----- T-- Rag, this expression being slang for Brazil Nuts. Why not call it "Brazil Nut Rag'?

Following is a list of the numbers contained in the Song Dex Instrumental Treasury (Volume 2). Where it is known, the correct title is given plus the number of themes included. Unfamiliar titles are copied down exactly as they appear in the collection .

Maple Leaf Rag (1st 3 themes only)
Elite Syncopations - Complete
Peacherine Rag (1st 2 themes only)
Mobile Prance - Chas. B. Brown, 1901 C. K. Harris, Milwaukee (2 themes)
Kentucky Beauty - Monroe H. Rosenfeld (2 themes)
Mosquitoes' Parade - Howard Whitney, 1900 Witmark, N. Y. (Complete)
Whistling Rufus - Kerry Mills, 1899 F. A. Mills, N. Y. (Complete)
Beautiful and Best - Monroe H. Rosenfeld (3 themes)
Coontown Jubilee - Leo Friedman, 1898 Sol Bloom Chicago (2 themes)
Ragtime Cadets - John Martin, 1901 Chas. Himmelman Chicago (2 themes)
St. Louis Tickle - Barney & Seymore, 1904 V. Kremer Chicago (Complete)
Africana - Leo E. Berliner - 1903 Tsfrd to Jos. W. Stern N. Y. (Complete)
Laughing Lucas - Florence McPherran, 1901 Ellis Music Co. Chicago (2 themes)
Kitchy Coo - Gus Edwards (2 themes)
Doll's Drill - Agnes Melville (2 themes)
Boom-E-Rag - Warner Crosby, 1898 Arthur W. Tams N. Y. (3 themes)
Prancing Pickaninnies - Max Dreyfus, 1899 T. B. Harms N. Y. (Complete)
Happy Days in Dixie - Kerry Mills, 1896 F. A. Mills N. Y. (2 themes)
Satisfied - Theron C. Bennett, 1904 V. Kremer, Chicago (2 themes)
Coon Band Contest - Arthur Pryor, 1899 Trsfd to Bell Music Co. N. Y. (2 themes)
My Mosy Babe - Lawrence Dubuclet, 1903 W. C. Polla, Chicago (Complete)
Cubanola - Neil Moret, 1902 Daniels, Russell & Boon St. Louis (Complete)
Darkie's Dream - G. L. Lansing, 1889, Nat'l Music Co. Chicago (2 themes)
Belle of the Cakewalk - Lawrence B. O'Connor, 1897 B. F. Wood Boston (Complete)
Eli Green's Cakewalk - Sadie Koninsky, 1896 Jos. W. Stern N. Y. (2 themes)
Just Ask Me - Charles Hunter, 1902 Frank G. Fite, Nashville (3 themes)
Blue Grass Beauties - Jos. J. Kaiser, 1902 Jos. J. Kaiser N. Y. (Complete)
Merry Makers - Robert Keiser (3 themes)
Peaceful Henry - E. H. Kelly 1901 Carl Hoffman Kansas City (Complete)
Little on the Ragtime - S. G. Kiesling, 1900 S. G. Kiesling Brooklyn N. Y. (4 themes)
Bowery Buck - Tom Turpin, 1899 R. De Yong St. Louis (2 themes)
Hocus Pocus Rag - Lewis Reiterman - Trsfd 1910 to Leo Feist N. Y. (2 themes)
Creole Belles - J. Bodewalt Lampe, 1900 Whitney Warner Detroit (Complete)
At an Ole Virginia Wedding - Maurice J. Steinberg, 1899 T. B. Harms N. Y. (Complete)
Father Knickerbocker (a New York Rag) - Edwin E. Wilson 1907 J. Stern N. Y. (Complete)
Alabama Blossom - Charles L. Van Baar, 1899 Brooks & Denton N. Y. (2 1/2 themes)
Impecunious Davis - Kerry Mills, 1899 F. A. Mills N. Y. (Complete)
Rastus on Parade - Kerry Mills, 1895 F. A. Mills N. Y. (Complete)
Smoky Mokes - Abe Holzmann, 1899 Feist & Frankenthaler N. Y. (2 themes)
Pipe Dream - Mose Gumble, 1902 Shapiro Bernstein N. Y. (2 themes)
Koon Kinks - Wilbur Gardner, (1902 Shapiro Bernstein Rag Folio) (2 themes)

Hunky-Dory - Abe Holzmann, 1900 Feist & Frankenthaler N. Y. (Complete)
Alabama Dream - George D. Barnard, 1899 John Church, Cinn. (3 themes)
Frolic of the Coons - Frank Gurney, 1895 M. Witmark N. Y. (Complete)
Dancing in the Dark - Theo. Wenzlik, 1894 Jos. W. Stern N. Y. (Complete)
Sand Paper Dance - C. J. Wilson, 1891 Willis Woodward N. Y. (3 themes)
Dance of the Brownies - Effie F. Kamman, 1895 Whit. Warner Detroit (2 themes)
Down South (American Sketch) - W. H. Myddleton, 1901 Hawkes & Son, London (Complete)
Hiawatha - Neil Moret, 1901, Song 1903 Whitney Warner Detroit (Complete)

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LETTERS

Letters are welcome from members. We will attempt to answer questions pertaining to ragtime in this column. Full address of correspondent will be printed unless requested otherwise.

EDITOR'S NOTE:

In our last issue we reprinted a letter from member Bob McGrath requesting used or old musical instruments for the underpriviledged Indian children with whom he works. We neglected, however, to print the address to which these instruments can be sent.

It is as follows:

Bob McGrath
St. Paul's Indian Missionary
Marty
S. D. 57361 U. S. A.

****

Accolades and appreciation for what you are doing! I know that there are countless hours of "labor" work behind the scenes. You may no longer call them thankless - for I thank you for them.

My only hopes- earlier notification of your annual BASH and earlier notification of Ragtimer playing engagements.

Appreciatively,
Jim Gatza
Malvern P. A.

ED:

We thank you for your encouraging letter Mr. Gatza. We are already working on the next Bash and will publish the date in the near future. We do the best we can with those playing dates , unfortunately the performers don't always keep us informed as to their whereabouts.

THOSE RAGTIME YEARS 1914

by JACK CUFF

Despite the fact that the dance craze is beginning to influence musical trends, Ragtime still holds the leading role in the popular music and songs of the day. The year has been favoured with the release of more classic ragtime in keeping with its proudest traditions. The Scott Joplin Music Company of St. Louis and New York published Joplin's "Magnetic Rag". James Scott is responsible for "Climax Rag". Paul Pratt is the composer of "Hot House Rag". Charles L. Johnson continues a regular output with his "Peek-a-boo- Rag". Robert Hampton has composed his fine number "Cataract Rag".

As already mentioned, the dance craze is beginning to have an affect on musical trends. The Turkey Trot, the Grizzly Bear, the Bunny Hop, the Glide and other dance forms are being threatened by a new animal dance called the "Fox Trot". Jos. W. Stern & Company has published a composition by Will H. Vodery called "Carolina Fox Trot" and named the new society dance. While it is written in ragtime 2/4 time, it is pleasantly adaptable to playing in 4/4 time. Perhaps the Fox Trot will prove to be a popular dance. In 1914 - who knows?

Victor Herbert and others have long been concerned about the performance of their musical works by those who did so for profit but without permission of the copyright owners, despite the copyright law in force. While Herbert successfully tested the law through the courts, even to the U. S. Supreme Court, he realized that continuing enforcement of the copyright law was difficult if not impossible. With the bulk of the world's classical and popular forms of music already in Public Domain and hence free to everyone, it did not seem equitable or fair that others who found it more profitable to perform copyright material should benefit without some financial consideration for those who originated and published the works being used to gain such profit. The solution came about in this year 1914 through the formation of the American Society of Composers, Authors and Publishers (ASCAP). The society has established a workable arrangement for the blanket licensing of users of copyright works. The efforts of Victor Herbert and the others involved have proved to be a blessing not only for the members of ASCAP but for their clients as well.

It was a busy year for our own great ragtimer, 31 year old Eubie Blake. His fine piano rags "Chevy Chase" and "Fizz Water" were both copyrighted this year and in addition he composed a new rag called "Troublesome Ivories". Eubie is to be heard playing piano on the cabaret circuit at Atlantic City during this year of 1914. James P. Johnson composed "Caprice Rag", Luckey Roberts gave us "Music Box Rag" and away from the eastern scene Charlie Thompson's beautiful composition "The Lily Rag" was being introduced by its composer at St. Louis, Missouri and by the equally talented arranger of the number, Artie Matthews.

The happy world of Ragtime did not notice the impact general world affairs were to have on the future of ragtime. A war began in Europe that could not last very long, or so it seemed. No one dreamed that a war was beginning that would involve its participants in a global conflict never before matched in the history of man.

On June 28th, Archduke Franz Ferdinand, heir to the throne of the Austria-Hungarian empire, was assassinated at Sarajevo in Bosnia along with his morganatic wife, the Duchess of Hohenberg. A month later on July 28th, Austria-Hungary, as a direct result, declared war against Serbia. Germany allied itself with Austria-Hungary and declared war on Russia on August 1st. On August 3rd, the Germans invaded Russia and Belgium and further declared war on France. The following day, August 4th, Great Britain declared war on Germany because of the German refusal to respect the neutrality of Belgium. On the same day, President Wilson of the United States promptly proclaimed his country's neutrality. It was not long before Japan entered the war against Germany and that Turkey sided with Germany and became involved in a war with Russia. The roar of gun-fire seemed far away in the beginning.

President Wilson designated the second Sunday of May as an established national day of observance to be known thereafter as "Mother's Day". The erection of the Lincoln Memorial in Potomac Park at Washington began on February 12th.

The long awaited opening of the Panama Canal occurred informally on August 15 when the canal was opened for the first time to commercial traffic. The formal opening date has not as yet been set.

Motion picture theatres are being opened up rapidly. The motion picture "Super Star" notion is already in the making with such players as Mary Pickford, Theda Bara, Charlie Chaplin, Douglas Fairbanks, and Lionel Barrymore through the industry of men like David Wark Griffith, Jesse L. Lasky, Adolph Zukor and Mack Sennett.

A composition called "St. Louis Blues" by cornet player W. C. Handy was published this year. The composer is destined to become known as the "Father of the Blues". In turn "St. Louis Blues" will become an all-time standard of the blues. Handy is said to have drawn from his earlier composition "Jogo Blues" for the final strain of "St. Louis Blues". Some years ago W. C. Handy organized a negro band to perform during campaigning by Memphis politician Edward H. Crump. Handy, at that time, composed a rag called "Mr. Crump". The tune remained so popular that Handy renamed it "Memphis Blues" in the year 1912 and it was published under the new name. In addition to compositions of his own authorship, W. C. Handy is responsible for uncovering, editing and arranging many examples of authentic and primitive blues which might otherwise have been lost to later generations. His great work in this direction has sometimes received negative praise.

A little-known composer named Euday L. Bowman has written a composition that will be long remembered after his own name has been forgotten called "Twelfth Street Rag". It is assumed that Euday Bowman grew up in Kansas City to which the particular Twelfth Street in the rag title refers.

A ragtime song "The Aba Daba Honeymoon" by Arthur Fields and Walter Donovan is a big hit this year as is "When You Wore a Tulip and I Wore a Big Red Rose" by Jack Mahoney and Percy Wenrich. Other successes are "By the Sea (By the Beautiful Sea)" by Harold Atteridge and Henry Carroll. Irving Berlin scores again with "I Want to Go Back to Michigan", "Rag Picker", "Play a Simple Melody" and, in collaboration with Grant Clarke, "He's a Devil In His Own Home Town".

William Gardner's lyric "Can't You Heah Me Callin', Caroline" has been set to music by Caro Roma. It is a good vintage year for the Irish with songs like "A Little Bit of Heaven, Sure They Call It Ireland" by J. Keirn Brennan and Ernest R. Ball and the popular lullaby "Too-ra-loo-ra-loo-ral" by J. R. Shannon. Shannon has also written the words for "Missouri Waltz" to the music of Frederick K. Logan.

Across the ocean in the trenches of France the British soldiers are bringing popularity to a number which fits their singing mood called "It's a Long Way to Tipperary". It is a song composed by Jack Judge and Harry Williams in 1912, two years before it's time for a meeting with destiny.

Meanwhile, ragtime in New York also had a meeting with destiny. In the spring of this year ragtime invaded Carnegie Hall. Negro band leader James Reese Europe presented, in that sacred temple, a concert of popular music of the day that for Carnegie Hall was an unprecedented recognition of the merits of ragtime as music.

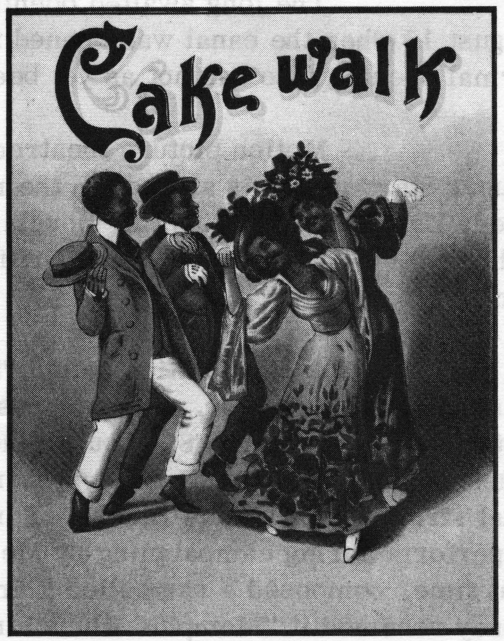
"C A K E W A L K"

A LIMITED OFFER

We have acquired a limited quantity of colourful "cakewalk" pictures.

The pictures are 3 3/4" x 5" mounted on a heavy matt 8" x 10". These would be a suitable addition to your den or recreation room.

PRICE - $2. 50 ppd.



IMPORTANT NOTICE

RE--100 RAGTIME CLASSICS--selected by Max Morath (Donn)

Unfortunately, this excellent book of Rags is now out of print, and we are unable to supply any more to our members. If and when, however, this book of rags becomes available again, we will resume its sale and will notify members in this Newsletter.

SOMETHING DOING...

JOHN ARPIN - appearing at Sutton Place Hotel (Stop 33) Bay and Wellesley in Toronto from 5:30 to 8:00 p. m. Starting at Mr. Tony's Place 9:00p. m. to 1:00 a..m. Feb. 16, 1970.

DON BURNS - appearing in Hamburg, New York.

KEN MAYHERCY - "Ragtime $ Bill" at The Inn - Steamboat Springs, Colo.

MIKE MONTGOMERY-at the Dakota Inn, Rathskeller, Detroit, Friday and Sat. nights.

MAX MORATH - His off Broadway Show "At The Turn of the Century" is on the road.

KERRY PRICE - at the Red Garter, Detroit, Saturdays.

CHARLIE RASCH - at Anchor Inn, Portage Lake, Mich.

WALLY ROSE - Gold Dust Lounge- 247 Powell St., San Fransisco

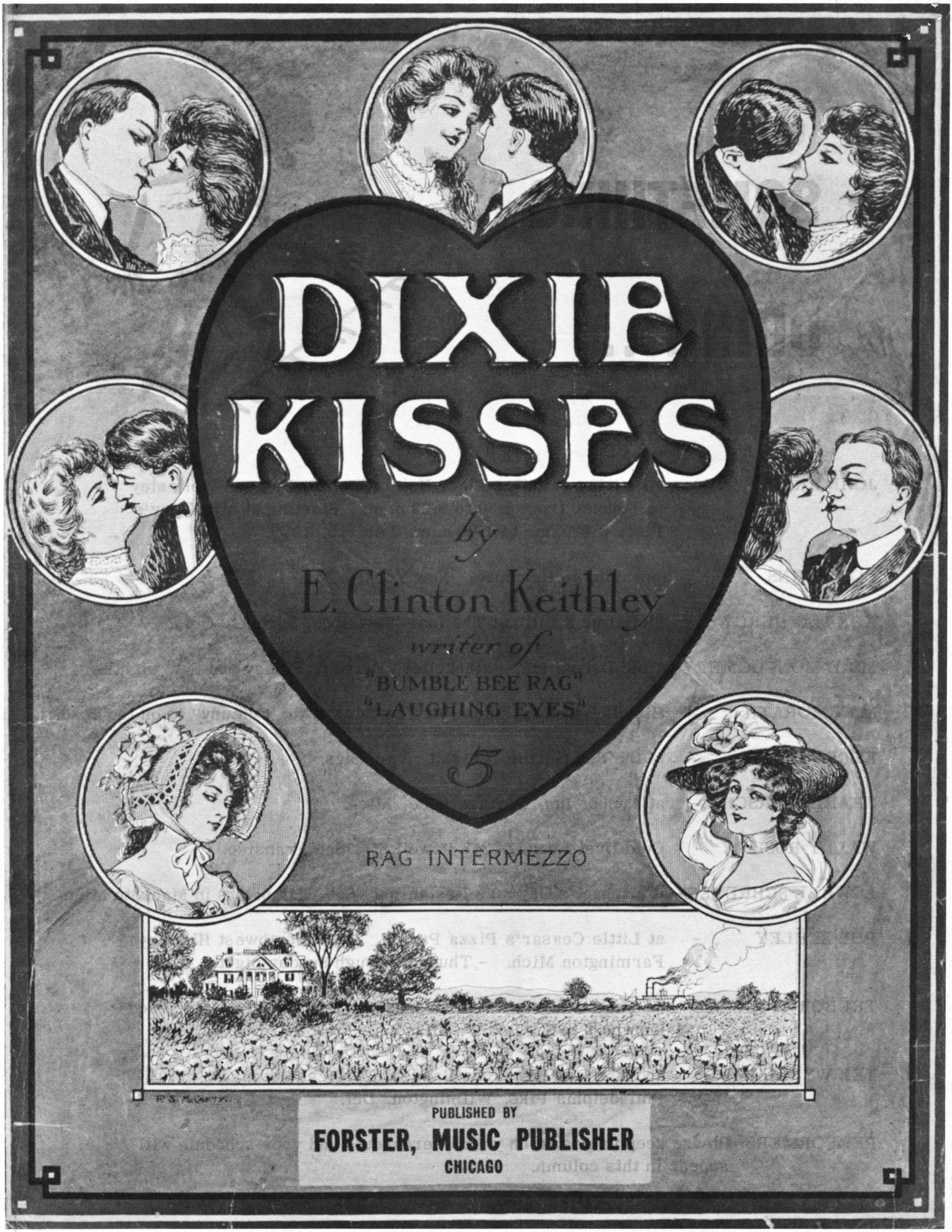
LOWELL SCHREYER- at Michael's Gay 90's Restaurant, Saturday nights in Mankato Minn.

BOB SEELEY - at Little Ceasar's Pizza Parlor, 32905 Northwest Highway Farmington Mich. - Thurs. through Sunday nights.

TREBOR TICHENOR- and The St. Louis Ragtimers, can be heard on the Golden rod Showboat in St. Louis , Missouri.

TEX WYNDHAM - and The Red Lion Jazz Band; at Tyler's Restaurant, 1101 Philadelphia Pike, Wilmington, Del.

PERFORMERS: Please keep us posted on your whereabouts and your schedule will appear in this column.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